

# College Radio **REPORT**

27 Dolores Place Malverne, N. Y. 11565

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## Top Albums At Campus Stations

CRAZY HORSE.....	Crazy Horse.....	Reprise
CRY OF LOVE.....	Jimi Hendrix.....	Reprise
FOUR WAY STREET.....	CSN&Y.....	Atlantic
IF I COULD ONLY REMEMBER.....	David Crosby.....	Atlantic
LONG PLAYER.....	Faces.....	Warner Bros.
MOVIN' TOWARD HAPPINESS.....	Mason Proffit.....	Happy Tiger
NANTUCKET SLEIGHRIDE.....	Mountain.....	Windfall
TAPESTRY.....	Carole King.....	Ode '70
TEA FOR THE TILLERMAN.....	Cat Stevens.....	A&M
WILDLIFE.....	Mott The Hoople.....	Atlantic
WOODSTOCK II.....	Various.....	Cotillion
YES ALBUM.....	Yes.....	Atlantic

The airplay on the following is also heavy, but less than the above:

AMERICAN DREAM.....	Emitt Rhodes.....	A&M
BACK TO THE ROOTS.....	John Mayall.....	Polydor
CELEBRATION.....	Various.....	Ode '70
MANNA.....	Bread.....	Elektra
MARY.....	Mary Travers.....	Warner Bros.
MASON/ELLIOT.....	Dave Mason & Cass Elliot.....	Blue Thumb
MOTEL SHOT.....	Delaney & Bonnie.....	Atco
ONE WAY OR ANOTHER.....	Cactus.....	Atco
PEARL.....	Janis Joplin.....	Columbia
POEMS, PRAYERS, & PROMISES.....	John Denver.....	RCA
REAL LIVE.....	John Sebastian.....	Reprise
ROCK ON.....	Humble Pie.....	A&M
SISTER KATE.....	Kate Taylor.....	Cotillion
THIRDS.....	James Gang.....	ABC
TUMBLEWEED CONNECTION.....	Elton John.....	Uni
WHITE TRASH.....	Edgar Winter.....	Epic

## Top Singles At Campus Stations

ANOTHER DAY..McCartney..Apple	MUSIC IS LOVE...David Crosby...Atlantic
BROKEN..Guess Who...RCA	NEVER CAN SAY...Jackson Five...Motown
EIGHTEEN..A. Cooper..WB	ONE TOKE OVER..Brewer--Shipley..Kama Sutra
FRIENDS...Elton John...Uni	POWER TO THE PEOPLE..Lennon..Apple
HERE COMES..Havens..Stormy F.	13 QUESTIONS..Seatrain..Capitol
I AM I SAID..Diamond..Uni	TONGUE IN CHEEK..Sugarloaf..Liberty
I DON'T BLAME YOU..Robinson	WHAT'S GOING ON...Marvin Gaye...Tamla
IF...Bread...Elektra	WE CAN WORK IT OUT..S. Wonder..Tamla
JOY TO THE WORLD..3 Dog Nite	WILD WORLD...Cat Stevens...A&M
LOVE HER MADLY...Doors..Elek.	WOODSTOCK..Matthews Southern Comfort..Decca
LUCKY MAN..E,L,&P..Cotillion	

Reported/Programmed Album Cuts

"That Man Is My Weakness"  
 "I Believe In You" from Rita Coolidge(A&M)  
 "Thirds"  
 "Walk Away"  
 "Things I Could Be"  
 "Dreamin' In The Country" from James Gang - Thirds(ABC)  
 "Raindrops"  
 "Seasons In The Sun" from Pearls Before Swine - City of Gold(Reprise)  
 "Give It Everything You Got"  
 "Keep Playin That Rock'n'Roll" Edgar Winter - White Trash(Epic)

Programmed Albums

WAMU - American Univ. - Washington, D.C. (Steve Leeds)  
 herbie mann, hudson & landry, yes, rio grande, humble pie, mott the hoople  
 WLPI - Louisiana Tech - Ruston (Stuart Neal)  
 yes, mason proffitt, partridge family, ike and tina turner, euphoria  
 (FM) WLVR - Lehigh Univ. - Bethlehem, Pa. (Jim Cameron)  
 child's garden of grass(Elektra), edgar winter, billie holiday(ESP)  
 (FM) KASF - Adams State College - Alamosa, Colo. (Danny Johnson)  
 daniel moore, doug kershaw, ron nagle, richard & mimi farina, freedom(ABC)  
 (FM) KCHO - Chico State College - Calif. (Jerry Skalinder)  
 elton (friends), celebration, stevns (mona bone jakon), crawford, mann  
 (FM) WARP - Erskine College - Due West, S.C. ---  
 frye, auger, phillips, c. king, starship, john, mountain, melanie, superstar  
 (FM) KCFV - Florissant Valley College - Ferguson, Missouri (Dennis Klautzer)  
 jake jones, tom paxton, emitt rhodes  
 WSCB - State Univ. College - Buffalo, N.Y. (Clayt Pasternack)  
 joy of cooking, mason proffitt, brownsville station  
 WVBU - Bucknell Univ. - Lewisburg, Pa. (Jim Morrell)  
 chase, csn&y, grin, american dreamer(soundtrack)  
 KTRU - Rice Univ. - Houston, Texas (Rob Sides)  
 denver, john(friends), mott the hoople, priscilla  
 WGSC - Glenville State College - Glenville, W.Va. (David Grapes)  
 crazy horse, cactus, csn&y, tin tin, poco, woodstock 2  
 WNIU - Northern Illinois University - DeKalb (Curt Stalheim)  
 matthews southern comfort, csn&y, vanishing point(soundtrack), proffitt  
 WQMC - Queens College - Flushing, N.Y. (Ted Goldspeil)  
 stevens(new masters), delaney & bonnie, faces, joseph & coat, brewer/shipley  
 (FM) KCLC - Lindenwood College - St. Charles, Missouri (Chuck Lackner)  
 elektra sampler, tin tin, csn&y, rita coolidge, edgar winter, big brother  
 (FM) WRHO - Hartwick College - Oneonta, N.Y. (Dave Maurer)  
 leonard cohen, humble pie, john denver, carpenters  
 KSMU - Southern Methodist Univ. - Dallas, Texas (Dave Harwell)  
 edgar winter, stoneground, mother earth  
 KBSB - Bemidji State College - Bemidji, Minnesota (Jerry Skein)  
 mason proffitt, brass monkey (rare earth)  
 WJMD - Kalamazoo College - Kalamazoo, Mich. (Phil Verheyen)  
 mott the hoople, bob hodge(Epic), sir lord baltimore, c. king, feliciano  
 WHLC - Lehman College - Bronx, N.Y. (Terry Raskyn)  
 mayall, c. king, mandrill, buffalo springfield, grand funk

### Programmed Singles

I DON'T KNOW HOW TO LOVE HIM...Elliman...Decca  
IT DON'T COME EASY...Ringo Starr...Apple  
ME AND YOU AND A DOG NAMED BOO...Lobo...Big Tree  
PUT YOUR HAND IN THE HAND...Ocean...Kama Sutra

### Recommended Singles

SIMPLE LITTLE DOWN HOME ROCK & ROLL LOVE SONG FOR ROSIE...Shiloh...Amos  
(Bell Distr.)

MIRRORED DOOR...Jake Jones...Kapp  
SEA CRUISE...Johnny Rivers...United Artists  
THE COURT ROOM...Clarence Carter...Atlantic  
MARY MARY...Tony Devon...Jubilee  
Total Number of singles received this week: 48

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More on playlists... A number of people have asked what should go on the playlist they send out to record people and distributors. Basically, it should include the name of the station, school, street address, zip code, area code & telephone number, and name of person responsible for compiling the list. As we mentioned last week, you should list both singles and albums on your lists - because if you list only 45's or only lp's, a distributor person might think you are playing only singles or albums, and might cut you off of his other mailing list.

An idea that might work at your station... Make the playlist in the form of a printed sheet (you would have to set type for the copy) or in a small booklet form. On page 2 of the booklet you could list 45's and on page 3 you could list albums. Then go to local campus merchants - maybe even your local record shop or distributor or possibly a national advertiser - and offer him either the front or back page of the playlist. (On the front page, you can put the name and address of your school and tag it with "The weekly ---- playlist is brought to you courtesy of Coca-Cola or McDonald's Hamburgers)." Work out a deal with the advertiser, that he will print up (or you will print up and charge him for printing) the playlists (a few thousand copies) plus either \$25, \$50, or \$100 for you. Then distribute the printed playlist around campus - you can also highlight upcoming events on the station, campus, whatever. You can also do the same with the back page. If you find that an advertiser won't pay that much, just get him to pick up the printing costs each week. Or work out a yearly deal for someone to pick up printing costs for a full year plus \$250 for the station. Mailing out surveys shouldn't be a losing proposition. This might assist you in raising some bread for your station.

One thing: photo-offset printing (having camera-ready copy, like the College Radio Report is printed) is cheaper, and much quicker than having to set type.

## Revolutions

by Charlie Allenson

Before we get into this week's albums, I'd like to make a few quick comments on concerts I've been to in the past week. First, there was a press session for Billy Mitchell (Mercury artist). He comes across ten times better in person than on disc. The same holds true for Atlantic's J. Geils Band, who appeared at the Fillmore East this week with Ten Years After. Speaking of Ten Years After, it was my impression that much of the magic of the group is gone. Be it due to boredom, general stagnation or both, Alvin Lee (although technically a fine artist/guitarist) has lost much sensitivity in performing his music...and the audience seemed to sense that. More than once I heard cries of "Alvin, get off." Maybe it was just one of those days.

One of the most unusual albums I received this week was a collection of Laurel and Hardy soundtrack music and dialogue. Naturally High (Douglas 10) is a terrific lp to listen to. However, I doubt if there are any real programming possibilities other than production work, but that in itself is a welcome item.

Jake Jones(Kapp) is a very musical and lyrical rock album. The style vaguely resembles CSN&Y in a tight vocal sense, and the lyrics are pretty much easy going and pleasant to absorb. As a passing note, an interesting promo item that we got with the album was a jigsaw puzzle of the jacket. (Idea: whoever can put the puzzle together in less time than it takes for a station ID, becomes station manager for a day). My two favorite cuts were "Breathe Deep" and "Catch The Wind."

The best album in this week was a modest work by David Pomeranz called New Blues(Decca). In this album there is an incredible blending of perfect production and talent. Each cut offers a slightly different perspective of the world in a variety of musical styles that travel from folk to jazz to rock to heavy lead kazoo to "I'll Never Be Gone."

Worth mentioning...

1. Friends of Mine(Capitol) Bob Morrison - good folk/country
2. Tommie, Lonnie, & Me(Cotillion) The Harmonizing Four - good gospel
3. Michael Rabon & Choctaw(Uni) good hard rocker that won't pin your VU meters.
4. Gospel Now(Cotillion) Marion Williams

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### Promotion News

Capitol's East Coast office is now located at 1370 Avenue of the Americas - N.Y.C. 10019. Telephone is 212 - 757-7470.

Bill Yaryan is now handling promotion for Fantasy Records, and is responsible for the college market. He sent out questionnaires to stations on his mailing list - copies are available from him at Fnatasys - 10th & Parker - Berkeley, Calif. 94710. (415) 549-2500.

Don Hanzlik, Station Manager of WOWI - St. Joseph's College in Collegeville, Ind., sends along some names for midwest area stations to contact:

London Records - Erwin Barge  
London Records  
6363 Gross Point Road  
Niles, Ill.

Capitol Records: Karen Zito (new man is Ralph Ebler)  
Capitol Records  
6401 Gross Point Rd.  
Niles, Ill.

Allstate Distr: Cy Gold  
Allstate Record Distr.  
3035 West 47th Street  
Chicago, Ill. 60632

Also in the midwest, Morgan Moore is handling album promotion for Illinois & Michigan for Columbia & Epic. Address is 5404 W. Touhy - Skokie, Ill.

### Station News

Chris Weidner of WRMC - Moravian College in Bethlehem, Pa. write... "I can't recall seeing in College Radio Report mention of campus concerts - the Moravian College coffee house is putting on a concert deviating from the usual super-group appearance at \$5 a head... On May 1st there will be a Blues Festival featuring J.B. Hutto & His Hawks(Delmark), an electric Chicago Blues Band, Mississippi Fred McDowell(Capitol), and John Pete Williams(Arhoolie), representing country blues, and Arthur Crudup(Delmark). There will be afternoon workshops with these artists (2-5PM) and an evening concert starting at 8PM. Admission for everything is \$2.50. The location is Johnston Hall, Moravian College, Bethlehem, Pa. No profit is anticipated - but we feel the exposure of these superb Blues artists, who remain relatively unknown, will be worth it. Thank you."

KUOP-FM, University of the Pacific - Stockton, Calif., and WYBC-FM - Yale University's station, have joined the lawsuit against the F.C.C. and their drug decision. James Irwin, UOP Director of Broadcasting, and Vicki-Ann Campora, Fine Arts Programming Director there, can be contacted at the station for more information.



Communication

(Editor's Note: The question of faculty advisor versus no faculty advisor has evoked a mixed response from our subscribers. We invite you to share your feelings on the question.)

To The Editor:

...Never in the history of KCCS have we been cursed with a faculty advisor. We avoid the advisor situation for two reasons. First, we do not wish to have an "old school" broadcaster breathing heavily down our necks threatening us with his faculty authority. Secondly, and most importantly, since we are owned by the University's independent dormitory organization, we fear a faculty advisor (someone on the University's payroll) would give the University of Missouri an undesirable connection to the station. Missouri is infamous for dabbling in media censorship and control. However, if advice is needed (and admittedly, it often is) we have a friend at the journalism school. He has been active in broadcasting for many years, is currently chairman of the radio/TV sequence of the school, and is head of the University's commercial TV operations...

Aaron Mermelstein, Stat. Mgr.  
KCCS - Univ. of Missouri  
Columbia, Mo. 65201

To The Editor:

...All too often a college will allocate the money for a station and assume that it has met its obligations. Then, when the station falls on hard times, due to either lack of direction or staff, the students are blamed for its failure. What the trustees don't realize, is that most college students are incapable of running a station all by themselves, for they lack both time and experience. What is needed, rather, is not merely money (even though it does help) but the guidance of qualified personnel, coupled with the patience of the administration, in almost all phases dealing with the operation of the station.

This is not to say, however, that students should not be allowed a certain degree of control concerning its function in the college community, but to let these same students, no matter how lofty their ideals or exciting their goals, have free rein over its operations, is an invitation to disaster. It is for this reason, that any administration has no right to be dissatisfied with a station - if the only service it provides is an advisor (who is only seen once a month, and then it is for the purpose of complaining about the music). Also, it has no right to attack a station for spending money foolishly, if it has given no assistance in the planning of the financial future of the station...

Ken Wessler, Music Director  
WBWC-FM/Baldwin-Wallace College  
Berea, Ohio 44017 (216)826-2145

Communication

To The Editor:

Back in October of this year, I approached the Dean of Students here at Adams State and asked to be considered for some position at the college station. I had had several years of experience in commercial radio. I created the position of faculty advisor. Being a student with faculty responsibilities has been very trying, but if stations can enlist someone in this capacity, preferably one who is a bit older and can associate with the faculty, etc. on more even terms, it helps - it's "not what you know, but who you know" that helps at times.

Continuity is preserved, in that even if we lose a staff member (we just lost our manager), things still work very smoothly.

Our station, since its inception, had fallen into a pit that maybe other college stations have experienced: A radio station for the college is proposed, the funds are allotted, and construction is begun. The administration looks around for students to run it and someone in the faculty to act as advisor. Well, radio involves electronics and wires as such, so let's run over to the science department and grab an advisor from the physics shop. Result, a man who may or may not know the slightest thing about the music coming out of the listeners radio.

I agree with Les McCrell of WHUS(Editor's Note: Les urged stations to institute some sort of training program so the station would never be left without experienced personnel). In the years I worked here, I think I saw the station manager 3 or 4 times during the entire quarter. Everyone announcing was a committee of one. No feedback or intergroup communication. So at the beginning of January we began to hold weekly lecture-training meetings. I started writing a running textbook in the form of an Announcer's Manual of Operations. Every week a new lesson in radio history, phonetics, equipment operation, or FCC rules - even a master schedule of everyone's name and phone number. Policy and station philosophy were discussed and everyone gets a say in how things are done or not done.

Record theft is now non-existent. When we closed down to remodel, I designed a cabinet that, while not completely theft-proof, it keeps the honest people honest. The 4 shelf bin stands 6 feet high with 6 inch masonite partitions. The compartments are 13½" deep and 18" high, with a long rod running down the bottom edge indented 1". A paper punch is used to make a hole in the lower left-hand corner of the album cover and then they are strung on the rod when they are placed in their compartment. A 2X4 is hinged to swing up against the end of the rod to prevent its removal, and the records are tilted out of the bin to remove the disk. There are a few hassles, (Unipaks and triple albums must be worked) but it keeps the honest ones honest...

Danny Johnson  
KASF-FM/Adams State College  
Alamosa, Colo. 81101  
(303) 589-7154

Communication

To The Editor:

I.B.S. this year was. After that line, the rest is opinion. The weekend started with our arrival at the Biltmore, where we found that registration was not at 10 am as some had been told, nor at 6 pm as others had been told, but in between. A definite communications gap was set. First on the docket were the record promo people. Yes, even Capitol and London had the nerve to set up booths. After speaking sarcastically to them and hassling Andy Schwartz of Buddah for the afternoon (thanks to him for his patience), time for the banquet, etc. etc.

The part of the Convention which was supposed to be interesting and informative was the seminars. I attended the station management seminar on Saturday, and was dismayed to find that the most useful piece of information passed out was that records could be locked up --- however, if you have a reasonably large library, the cost is prohibitive. Management of station personnel? Never mentioned.

But now for my pet peeve about the convention: the afternoon "underground Radio" seminar. The principal speakers were Scott Muni of WNEW-FM in New York, and Jim Cameron of Lehigh. The possibility for an enlightening exchange of ideas was present, but alas, blown. Cameron set the stage by dismissing money, commercials, and popularity as irrelevant. From that point on, the seminar disintegrated into a "get Muni" session - complaining that he refused to play four-letter words on the air, that he had commercials, that he never played good music, etc. ad nauseam. However, if the people had listened to Scott, they would have learned something they seem unwilling to accept: There won't always be an administration to support their efforts (how many of them would like to work for a government-run station), and they will eventually be answerable to the FCC (you don't serve the public by losing your license). If people could only put away their disagreements on trivial points, they could learn from those with experience and knowledge. Free listener supported radio which does as it pleases may be a good idea, but it doesn't work. Why doesn't WBAI have listeners? Maybe those of you with one or two years experience would do better to listen to someone of divergent opinions - you might even gain something. One only wonders what would have happened if Rick Sklar of WABC-AM had been there.

Ah, well, Maybe Next Year...

Russ Singer, Music Director  
WVBR-FM  
(Cornell Univ.)  
Ithaca, N.Y. 14850



Communication

To The Editor:

I just couldn't let your latest comments on "Who needs another version of ---" without protest, as it provoked some heavy emotional reaction from me. You are totally denying the esthetic and creative aspects of the people who are really into the making of the record - from the point of the idea to arranging, producing, playing, singing, etc. There is so much more to it than making some dollars. When a lady like Aretha can cut "Bridge Over Troubled Water" like she can, would you deny the people the chance to dig it with her? I think that it's important for you to judge the record industry from the point of true esthetic devotion - and not just black and white dollars and cents...

Janet Duboff  
Atlantic Records  
1841 Broadway  
N.Y. N.Y. 10023

To The Editor:

I most strongly disagree with your implication about the Lesley Duncan record "Love Song." You implied that the record was not even worth listening to..."We wouldn't tell you not to listen to the record, but suffice it to say it wasn't listed in our 'recommended singles' column."(CRR Vol. 1 Number 27)

I do not consider Lesley Duncan's version a cover of Elton John. Elton never released his as a single, so it singularly wasn't a "hit." Also, since Miss Duncan wrote the song, you might consider Elton John's version a cover of her song even though his was not released until now.

In short, I feel that little article was in poor taste or you were very misguided. I sincerely wish you would keep your editorializing on the editorial page. This is not the first time something like this has happened. Remember when one of your writers stated that something must be seriously wrong with your musical taste if you were not programming Paul Kantner. Please don't let this happen again.

Mike Wild, Music Dir.  
WMMR - Univ. of Minnesota  
Minneapolis, Minn. 55455

(Editor's Note: First, we did not suggest you shouldn't listen to this record - we merely stated that it wasn't "recommended." But you should listen to every record that comes into your station. 2)The main point, which not many people realized, was that too many people try and copy other artists' songs, instead of doing their own material. There is plenty of new material around which could stand some exposure. But seriously, though, a lot of cover versions are financially motivated.

## Special Report: Andy Janis Conference

by Gary K. Cohen

May 24th in Chicago was the date of the Andy Janis College Radio Conference. Representatives from college stations in Illinois, Colorado, Missouri, Iowa, Wisconsin, and other midwestern states attended. Also present were panels representing the record industry and the commercial radio industry. Bob Hamilton of the Bob Hamilton Report began the 9:30 radio workshop with a talk that touched many subjects. He started out by saying that he doesn't understand college radio, but that college people are standing at the door of an incredible experience. He noted that his generation of radio broadcasters was most known for the a capella jingle and a switch from 3" reels to carts. But the meat of his talk was about pot and the recent FCC decision against drug lyrics. 13 of his Top 20 songs are either drug songs or were done by artists who are pot smokers, and he claimed the same about 90% of Billboard's Top 100 chart. "Pot," he said, "increases a person's awareness," while most of the people who criticize drugs usually have not even experienced pot. He concluded by knocking people who are "line-drawers" - and called for college radio people to "reflect and innovate."

Another member of the panel, Lee Davis of WMAQ in Chicago (MOR), reminded people to listen to what they play...that your format should have mass-audience appeal...and came up with the best line of the conference - "When God created radios, he put dials on them" - reminding people to be aware of what they are doing on the air.

Representatives from WGLD-FM, WMMS-FM, and WNAP-FM(Indianapolis) all spoke of the purpose of radio from a "progressive radio" viewpoint. But there was much discussion on whether the purpose of radio is to be for entertainment or reality, with much discussion and no final agreement on the question. Morgan Tell of WGLD-FM said that "nobody lives '6-in-a-row' with jingles," but not too many people live Elton John or Rolling Stones. There was also discussion on "downer" records, but it wasn't quite clear what they are. (They mean different things to different people.)

After lunch, Mike McCormick of WLS spoke - he had been left over from the morning session. He pointed out that there was no sense in taking a number of announcing courses - "you can either announce or you can't announce; learn that." He also said that getting a degree in radio was not the door-opener, that a demo tape should contain an honest picture of a person's performance on the air, that there was more to radio than on the air work (programming, traffic, sales), and that a Top 40 record is "instantly persishable."

The afternoon panel consisted of all the record company promotion people in attendance. The usual questions about record theft, playlists, and "Don't copy WLS in Chicago" arose. Bob Hamilton wanted to know

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Janis Conference, Cont.

if record companies are making college radio something that it isn't - to which one of the panel responded that the record companies are looking for new markets desperately. And the problem of racking college bookstores with product that stations are playing came up, but nobody on the record panel seemed to have an answer for the problem. It was then pointed out that students are not going to plunk down \$6 to buy an album at list price, when they can go to a discount center and get the same album for \$3.50, than they could get in the local college bookstore, record shop, or mama/papa shop. Another record man wanted to know if college radio people were "professionals" - and was answered by WIDB (Southern Illinois Univ.) and informed of some of the things the station was doing. Because the morning session was longer, and Mike McCormick spoke in the afternoon session, the meeting was "adjourned" to the record company hospitality suites in the hotel. More discussions took place there. Most of the college people split on Saturday night, after the hospitality suites closed.

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Letter From The Editor

Now that the I.B.S. National Convention and Andy Janis Conference have occurred, I think it is time to re-evaluate the objectives these meetings are supposed to attain.

College radio conventions that record people attend, as Mike Riccio pointed out last week, afford a great opportunity for college station people and record promotion men to meet each other. For many, this is the only opportunity throughout the entire year where they can get together. In this sense, then, something is accomplished.

I don't think, however, that having an opportunity to meet with promotion men and complain to/compliment them on service should be the sole reason behind these meetings. True - sessions or workshops are planned ( a better word would be "attempted:") but they just don't happen. At I.B.S. in New York, the ratio of seminars (3 hours) to hospitality suites and booths (15 hours) showed an incredible lack of emphasis on the wrong thing. In other words, there's more to college radio programming than record service. And then when you do set up a panel, you should get a moderator who has some idea of the subject matter - the moderator of an underground radio seminar should know something about underground radio, before attempting to lead an intelligent discussion. Scheduling is another important consideration - sessions on underground radio, music programming, and sales should not be held all at the same time. And a little thing like holding a radio conference in a hotel that doesn't have radios in the rooms makes a big difference in understanding what is happening in commercial radio in that market.

Chicago was a different problem. The conference was planned by and for college broadcasters, but was dominated by the record people and commercial radio people. I didn't go to Chicago to find out that

-continued on next page-

Letter From The Editor, Cont.

WGLD-FM puts out a weekly playlist...or to find out how WNAP arrived at its present format. What's happening in commercial radio is important and relevant, but remember it was a college radio convention. Then, again, we have the beloved record people telling us that "record theft is a tremendous problem at college stations." Isn't it also a problem at commercial stations? From the letters that come across my desk, record theft seems to be less of a problem now than ever before. And yet, record people would sooner talk about that, then try and figure out how to overcome their own distribution problems. I suggested at the conference that the stations tell of their own goals, needs of information, accomplishments, etc., but the discussion once again became bogged down in "does college radio do anything for us in terms of dollars and cents." Obviously it does, or the record industry people wouldn't be there.

To rectify the situation, we should give the college radio conventions back to the college radio broadcasters. More explicitly, the emphasis should be placed on what the college radio people are doing. Experts from the fields of radio and the record business definitely should be there, but only as advisors. College people should describe their programming and successes and failures for the benefit of other college stations...and then ask for comment from the commercial radio people. And if there is a specific problem - the role of the program director, playlist size, whether comboing should be allowed - then, ask the resident commercial people to comment on the subject for the benefit of the college radio people. And active, well-versed moderators are important to these discussions - there should be no need for a Morgan Tell moderating a discussion and fielding questions from the audience.

This, then, should be the ultimate goal...to use the conventions for the benefit of the college radio people. The college people should be on the panels to explain what they are doing, with resident experts in promotion and commercial radio there to provide leadership, experience, and knowledge. The College Radio Report hopes to see these goals realized, and will provide whatever is necessary to see that they are realized.

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Once again a reminder that WLHA at the University of Wisconsin at Madison will be holding a regional meeting next weekend (of May 1). If you would like to go, contact Mark Fresh at WLHA for details.

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College Radio Report

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